25: Vigna --35 (no date) 1945 Jivaro
116, 131

The "Shuaras or Jíbaros" occupy the eastern zone of Ecuador, which lies between the Pastaza River to the north, Morona to the east, Marañón to the south, and Andean cordillera to the west. This region is comprised exclusively of virgin forests and geographically is located between the meridians: 77 and 78. 5; and the parallels: 2 and 4. 5 Greenwich.

In area, this zone is approximately some thirty thousand square kilometers. (Exact measurements cannot be given, for up to this date no one has dared to measure the Amazonian forests and current aerophotometric studies have not yet provided us with authentic figures.)

25: Vigna--35 [2] (no date) 1945 Jivaro
116, 161

The present civilized population is somewhere between ten and twelve thousand inhabitants. The majority are settlers of crossed race of Andean origin. The number of Jíbaro Indians is estimated between fifteen and twenty thousand. It is difficult to count the savages, who, fundamentally, are nomads. They do not establish towns or villages, but live in the heart of the virgin forest, separated from one another many times, by long days of journey. They are still reticent about furnishing the information necessary to an exact formulation of their political structure.

25. Vigna--35 [3] (no date) 1945 Jivaro
116, 144, 171

The Jíbaro group differs greatly from the other natives of Ecuador, in tradition, custom, and language. Types who show evidence of crossing with the white race are difficult to find, and the few and rare cases can only be explained by the abduction of white women by the Jíbaros in reprisals of vengeance.

25. Vigna--35-36 (no date) 1945 Jivaro
116, 174

The somatic character of the Jíbaro tempts us to believe that this group descended directly from the Mongolian [36] or yellow race. The shape of the eye and the facial outline instinctively suggest the oriental races. However, as the Jíbaros are a people without history, without literature, without monuments, and with very little written material and that of a fragmentary and variable nature, I believe it would be improper to set forth an hypothesis concerning their origin and derivation before undertaking an extensive comparative study.

25: Vigna--36 (no date) 1945 Jivaro
116, 141, 152

The Jíbaro, barbarous and savage as the forest of which he feels incontestable king, is born and bred in a constant fight against the untoward elements of atmosphere, climate, marvellous tropical vegetation and under brush, and the innumerable adversities of nature. He is physically very well-developed, and though not very tall (1. 60-1. 70 m.), he is robust, muscular and well-proportioned. In bearing he is noble and haughty.

25: Vigna--36 [2] (no date) 1945 Jivaro
116, 153

Nature has been prodigal in physiological elements necessary to the Jîbaro in his environment, but it has been almost miserly with him in intellectual and volitional faculties. The Jîbaro has a keen visual sense and a perfect auditive sense; one might almost say that nature outdid herself in the delicacy and extraordinary form of these two senses in the Jîbaro. The other three senses are rather dull. These are compensated by what we might call the sixth sense--the sense of "orientation." Set down in the middle of the forest, the Jîbaro, after a short period of reflection and observation, is able to orientate himself perfectly towards his destination. Volitional faculties are still embryonic, and when instinct or necessity is not operating upon the Jîbaros, mimicry and impressionability triumph.

25: Vigna--36 [3] (no date) 1945 Jivaro
116, 153

The peculiar circumstances of the environment have obliged this people (assuming that it is an immigrating people) to base their effort at adaptation on renunciation. This is the reason why the Jíbaro today lives without aspiration or special necessities except for the ineluctable demands of a still primitive life. As an almost inevitable consequence, the Jíbaro displays a retirement from and a repugnance for all that implys any alteration in his routinary life, or any physical or moral force unusual for him.

25: Vigna--36 [4] (no date) 1945 Jivaro
116, 158, 164

In general, among the Jíbaros, there are no insane or neurasthenics, nor are there persons afflicted with arthritis, rickets, or scrofula. However they are greatly disfigured by a licheniform affection of the epidermis with a tendency to darkish color. They suffer from tuberculosis. This is spread rapidly by means of the containers in which they indifferently serve themselves their favorite drink "Chicha."

25: Vigna--36-37 (no date) 1945 Jivaro
116, 174

A history, as such, of the Jíbaro people does not exist. They have no continuous, solid, and true legendary tradition which would provide the information from which their history [37] could be reconstructed.

25: Vigna--37 (no date) 1945 Jivaro
116, 175

The inhabitants of the town of Macas, a settlement in the heart of the forest and founded by the early settlers (1600) have preserved some sporadic notes on the Jíbaros. The Ecuadorian historians (V. González Suárez, Villavicencio; etc.) have made use of these references in an effort to weave together a fragment of Jíbaro history. They speak of a numerous and warlike people who may have descended from the Mainas or the Caribs, - of a people with so much cohesion that it was able to oppose the covetous exigencies of the Spanish, assassinate tens of thousands (!) of the same, destroy the cities raised in the virgin forest by the whites, and declare itself owner and master of those infernal regions. But the historians cited do not offer us information of an enlightening and historic character; nor do the records of the Jesuit Fathers, in particular the book entitled: 'Las Misiones del alto Marañón español,' offer detailed information of historical value.

Since we do not have a true or authentic basis, we will not waste time cavilling and will not bother to form an hypothesis. One of the most important and indispensable sources of information was, without doubt, 'El Archivo de las Indias' of Seville (Spain), and from this source certainly, we should have been able to gather valuable information concerning the savage tribes of the Amazon.

25: Vigna--37 [2] (no date) 1945 Jivaro
116, 181

The Jíbaro man, king and absolute master of the household, does not himself do any heavy work; this is done by the Jíbaro woman. The man helps to clear the forest and prepare the vegetable gardens, but the woman must take care of the agricultural details. The principal occupation of the Jíbaro is hunting, fishing, and diplomatic relations with the other tribes. Nature, who has most prodigiously supplied the vegetative necessities to the Jíbaro, who is very parsimonious and has few requirements, demands very little of him. The consequent idleness offers great stimulation to his passions. Indolent and without desire, the Jíbaro on certain occasions fails to be rational. The easy promiscuity of the sexes in a climate favoring sensuality, the bold license in talking, especially on the part of the women, and the precocious physiological development, contribute to the low morality of the Jíbaro savage; although, to his honor it must be said that the Jíbaro who has not had contact with civilization, has an extremely fine sense of respect for truth, someone else's property, and the general precepts of natural law.

25: Vigna--37-38 (no date) 1945 Jivaro
116, 156, 181

The Jîbaro is materialist by nature. He has no organized social constitution (He does not recognize any chief or authorities, only provisionally and in case of reprisal.); he is polygamous, revengeful through tradition made precept, calculating and cold, inconstant and ungrateful; he does not easily assimilate outside influences; if [38] it is kept in mind that in addition to this he does not have expressions that formulate moral or supernatural ideas, one will have an idea of the social state of the Jîbaro.

25: Vigna--38 (no date) 1945 Jivaro
116, 562, 157

The woman is a slave. She has no control over the education of the children who from an early age become their own masters and are free to direct their own liberty. Because of the enormous distance between family and family, and the difficult and dangerous journeys, the Jíbaro is an egocentric type par excellence.

In practice, the Jíbaro does not readily abandon a present possession, even the most low and abject, which he may obtain hic et nunc, for a future good promised verbally. Also, he does not easily forget an injury or a punishment threatened for the future, which in any contingency he does not generally take into account.

25: Vigna --38 [2] (no date) 1945 Jivaro
116, 192

The Jíbaro Language. The Jíbaros have their own language which bears no resemblance to the primitive languages or dialects spoken among the other Indians of Ecuador. On rare occasions, they have appropriated words and foreign terms in order to indicate things and phenomena new to them. The Jíbaro language is somewhat difficult to pronounce; but it is melodious and solemn, especially in the official discourses, or as spoken by the women and children.

25: Vigna--38 [3] (no date)1945 Jivaro
116, 193

The basic construction of the Jíbaro language is poor and the words are limited to things known and subject to control. All the richness of the language is in the verbs: these, besides expressing in consummate form the manifestations of daily life, possess an extraordinary wealth of shading. The Jíbaro language is difficult to learn especially because of the verb; this has as many conjugations as there are expressions it can assume: positive, negative, doubtful, interrogative, of convenience, of favor, etc. When the language does not lend itself to the expression of an idea, they resort to curious circumlocutions, which are often ridiculous and always superficial.

25: Vigna--38 [4] (no date) 1945 Jivaro
116, 214, 194

Good studies and essays are to be found on the Jibaro language. The Salesian Missionaries today have a grammar and dictionary of the Jibaro tongue, printed through the direct interest of the Ecuadorian supreme government. They have also written many essays on this language for the purpose of catechising. As the Jibaro up to the present is solely a spoken language, and therefore subject to modifications and alterations, sometimes local and even individual, and since it has not undergone crystallization of any kind in signs, characters, or monuments, it does not have its own writing. The phonology of the Spanish language has been used in order to organize it.

From the abundant material accumulated, it appears permissible to conclude that many Jíbaro words are similar to the Japanese. Moreover, some of the grammatical rules seem [39] to have strong points of contact with the language mentioned: 1) The Japanese language does not have articles; neither does the Jíbaro, and it also lacks gender; 2) The Japanese language has a special form for the positive conjugation, for the negative and for the interrogative; the same occurs in the Jíbaro.

There is still a great deal to be covered in Jíbaro philology, especially in that which pertains to the scientific part of the language.

25: Vigna --39 (no date) 1945 Jivaro
116, 776

The Religion of the Jíbaro. It is difficult to speak of a religion proper to the Jíbaros, if in this we intend to find concrete manifestations of supernatural ideas, practices, ceremonies or rites. The Jíbaro believes in a Principle of Good, called "YUS"; the origin of this word is possibly encountered in the corresponding Spanish word "DIOS". The Jíbaro does not fear the "YUS" because he is good and does no evil. The Jíbaro also believes in the Principle of Evil, called "Yhuanchi", whom he fears and propitiates in various ways and whom he tries not to molest in order not to provoke an annoyance which often crystallizes into material form.

25: Vigna--39 [2] (no date) 1945 Jivaro
116, 776, 787

The "Yhuanchi" is the principle that informs many manifestations of the domestic and social life of the Jíbaro. Through dreams, provoked by means of a potion of "Natem "Natem" (narcotic of vegetal nature which puts them to sleep for hours and entire days), the Yhuanchi makes known to the Jíbaros the cause of family illness and misfortune; it reveals the name of the supposed enemies, predicts the future, organizes the undertakings, and orders vengeance, etc. In order to put himself in communication with the Yhuanchi, the savage withdraws from the others, fasts strictly, and retires to the forest, oftentimes near a waterfall.

25: Vigna--39 [3] (no date) 1945 Jivaro
116, 776, 755

The Yhuanchi instructs, prepares and gives the necessary science to the "Witches" for the curing of illness and for malefic influences. In order to obtain these favors, the Jíbaro who is initiated in this life must fast rigorously, abstain from certain foods and drinks, and follow a certain strict regimen. The Yhuanchi orders and directs the bellicose reprisals of revenge on an enemy, although this may be merely an assumption as happens in the majority of cases.

25: Vigna--39 [4] (no date) 1945 Jivaro
116, 776, 241

A special Principle, similar to a goddess, presides over the sowing. They direct songs to her in order to propitiate her.

25: Vigna--39 [5]
116, 776, 761

(no date) 1945

Jivaro

Another divinity, --if the Principle which informs all the activities of their life according to their concept, can be called divinity--assists and provokes death, when this is not violent and caused by war.

25: Vigna--39 [6] (no date) 1945 Jivaro
116, 769

The dead are venerated, and one might almost say that they have a true cult.

25: Vigna--39-40 (no date) 1945 Jivaro
116, 771

Jíbaro Superstitions. We are tempted to state that all the manifestations having the value of religious acts among the Jíbaros are a series of superstitions or superstitious practices, with more [40] or less influence in their daily life. In other words, the faith that they have in the "Yhuanchi", the forms of communication with the spirit, and all the suggestions victimizing the Jíbaros are simple superstitions.

25: Vigna--40 (no date) 1945 Jivaro
116, 755

The power of the witch "Huisin" is the chief superstition among the Jîbaros. The witch cures and heals illnesses through gestures, contortions, songs, and sucking of the afflicted part, after drinking a narcotic called "Natem." If the patient recovers, the witch, as fee for his intervention, will have the right to demand everything that stimulates his greed in the house of the sick man. Alas for those who deny him some of his pretensions! If the patient dies, the fault and cause of his death will be another sorcerer, who through envy, and from afar, practiced witchcraft on the patient and caused his death.

25: Vigna--40 [2] (no date) 1945 Jivaro
116, 761, 754

Natural death, through infectious sickness or natural human exhaustion, has no explanation, nor do the Jibaros admit of one. The witch who is the supposed author of the death of a Jibaro, will sooner or later be the victim of inexorable vengeance on the part of the members of the family of the deceased. In cases of necessity, these will leave the vengeance as heritage from father to son.

25: Vigna--40 [3] (no date) 1945 Jivaro
116, 755

When the witchdoctor realizes that an illness is slight, and the patient easily lends himself to suggestion, he will suck the sick part and draw out of it a spider, worm, insect, arrow, or anything that may be blamed for the malady.

It cannot be excluded that from time to time preternatural forces do intervene in these cures. Certain instantaneous cures of illnesses in which suggestion could play no part, or in illnesses of the nervous system, cannot be explained in any other way.

25: Vigna --40 [4] (no date) 1945 Jivaro
116, 752, 825

When a Jíbaro is bitten by a snake, special, empiric, and superstitious cures are utilized. The patient is not allowed in the common house (He must make for himself a little hut of branches and leaves outside of the house), or, in the house they keep him apart by means of leaves and branches. They fear that the "evil eye" is acting on the patient and making the poison more efficacious. Snake bite is cured with infusions of the leaves of the "Huaco" and enemas of water and very strong pepper.

When someone knows that a Jíbaro has been bitten by a snake, he hurries to bite a machete or some iron as preservative. As soon as the sick person recovers, a great fiesta is organized in the house. All who participate, including the patient, paint their bodies a black color and in the form of a snake. This will serve to prevent bites in the future.

25: Vigna--40[5] (no date) 1945 Jivaro
116, 754

They fear witchcraft and tremble before the sinister glance of a Jíbaro whom they do not know, believing that he is a witch. [41]

25: Vigna--41
116, 527, 783

(no date) 1945

Jivaro

In their fiestas, --they have solemn fiestas, periods of domestic events and of initiation - before the rites and dances begin, the chief, if he has some crime to expiate, must purify himself, taking infusions of tobacco and other herbs.

25: Vigna--41 [2] (no date) 1945 Jivaro
116, 262, 825

Superstitions referring to food deprive them of excellent hunting. For example, they will not grow horns; nor the flesh of deer, for they believe that in ancient times, the Yhuanchi incarnated in the deer; the flesh of tapir causes loss of strength, etc.

25: Vigna--41 [3] (no date) 1945 Jivaro
116, 342

In the House of the Jíbaro. The house of the Jíbaro is rectangular and terminated at its extremities by two semi-circles, in which are found two doors: the common door and the door reserved for the family. The walls are made of pierced cane or with hard logs, tied with reeds. [bejucos] The roof is of straw and the doors generally are solid and of a single piece. During the night they are firmly barricaded.

25: Vigna--41[4] (no date) 1945 Jivaro
116, 352

The beds, made of logs and bamboo-cane, are along the walls. Near the bed there are a rifle and a bag containing the toilet articles of the man: that is, achiote, mirror, cotton, and often needles, powder and ammunition. In the center of the house is the "Tunduli", a thick hollow tree trunk which produces a hoarse sound on being struck. With the appropriate blows, they summon the master from afar, they announce war, they communicate the most salient news, they warn of the arrival of some stranger, and, to the measured beat of the Tunduli, they dance and celebrate fiestas. The sound of the tunduli is heard sometimes at ten and fifteen kilometers distance. The other furnishings of the house are a rudimentary loom, blowgun, and "cután" or wooden seat for the head of the house. Strangers or visitors may not sit on the cután. [KS: Wooden seat used by head of the house.] Before sitting on one of the beds, they must wait, standing near the entrance, to talk with the owner. It is a sign of distinction for a visitor to be offered the "cután" by his host.

There is a minor difference between the bed of the man and the woman; the bed of the latter has walls formed of leaves or branches at its sides.

25: Vigna--41 [5] (no date) 1945 Jivaro
116, 354, 513, 372, 415

The fire is always kept lit. At night it burns at the foot of the sleeper and keeps him warm, so that the Jíbaro has no need of sheets or blankets. In illness, in order to conserve heat, they use a piece of cloth that serves as loin cloth. They do not have a kitchen; the fire that burns at the foot of the bed serves for hearth and here, they prepare their food. Hollow calabashes are used for water. When they go on a journey, they take along a burning firebrand. [42]

25: Vigna--42
116, 252, 262

(no date) 1945

Jivaro

The principal foods of the Jíbaro are: yuca, banana, green ear of maize, sweet potato, and the flesh of hogs, monkeys, bears and birds. Frogs wrapped in leaves and roasted slowly in live coals are eaten with relish.

25: Vigna--42 [2]
116, 273, 276, 484

(no date) 1945 Jivaro

The principal drink, --which is also often eaten--and liquor, is the chicha of yuca, called "nijamanchi." The women who are in charge of its preparation, masticate the cooked yuca and spit it into special bowls where the mass ferments within a few hours. Its taste is similar to that of curdled milk. During the morning they take an infusion of "guayusa" - leaf of a tree that contains much caffein and is a savory sedative. On journeys, the only food they carry is the chicha of concentrated yuca, which they take with water; they do not take any other food en route.

25: Vigna--42 [3] (no date) 1945 Jivaro
116, 291, 286

The Dress and Finery of the Jíbaro. The dress of the Jíbaro consists of a loincloth of cotton, woven by the man on primitive frames. He spins the threads which make up the weave on rainy days with very simple distaffs and spindles. Once the threads are prepared, the Jíbaro colors them with earths and special coloring materials procured in abundance from the plants of the forest. The color of the cloth that he weaves is not showy; the colors of the ground, coffee-color and black, are not easily distinguishable.

25: Vigna--42-43 (no date) 1945 Jivaro
116, 302

The man paints his face with bright colors derived from the achiote or the "sula" (seed of a tree with coloring properties of a brilliant black). They pound the green "sula", and using it with water, paint their hair which is straight and thick. One never sees Jîbaros [43] with hair that is not an intense and brilliant black. This dressing of the hair, which is a general routine for all the family on the day established, is repeated one or two times a year.

25: Vigna--43 (no date) 1945 Jivaro
116, 301

The Jíbaro wears necklaces of variously colored seeds or glass beads. The lobes of the ears are pierced and small reeds are inserted; from these hang ornaments made of birds' feathers or wings of Coleoptera. They hang small tassels made with feathers from the Tzucanga (Toucan) or from the mountain cock, from the braid at the nape or lock of hair bound with a band of bright colors. In their ceremonies they wear a precious ornament called "Tayu-ucunchi" which is made entirely of hundreds of femurs of Tayu birds; or they bind the thorax with an ornament made of thousands of seeds.

25: Vigna--43 [4
116, 562, 302, 15

(no date) 1945 Jivaro

The Jíbaro woman does not paint her face, except on rare occasions and in a grotesque form. This is not done in an artistic manner as in the case of the man for whom the color, besides having an esthetic value, is a means of warding off witchcraft. The Jíbaro woman ordinarily does not care for her person, but goes about disheveled and slovenly. She pierces her lower lip and introduces into it a small reed. In general, the Jíbaro woman is very sullen and more savage than the man. Her laugh is very loud and uncontrolled (sonora y desmañada).

25: Vigna--43[3] (no date) 1945 Jivaro
116, 411

The weapons which the Jîbaro uses at present are: the shotgun or rifle purchased from the white people. With the shotgun he hunts the mountain animals and his enemies. In former times his weapon was the lance made with the wood of "chonta" or with iron bought from the whites. They are very skilful with the blowgun; and by means of poisoned arrows which they hurl a distance of twenty to twenty-five meters, they hunt small and large animals. The children are very dexterous in the handling of the blowgun.

25: Vigna --43 [4] (no date) 1945 Jivaro
116, 151, 533

The Jíbaro is very seldom out of tune in his songs, for he has a very keen ear. He uses a reed flute, and through a simple melody with an inflection of sadness he expresses his sentiments. Many times, sweethearts communicate their love by means of these melodies.

25: Vigna--43 [4] (no date) 1945 Jivaro
116, 291

The Jîbaro woman is very decently covered with a cloth of the same kind as the itipi, of the same width and two varas long. The cloth passes over the left shoulder where the two extremities fasten with a great bodkin or "chonta" thorn. It covers the breast. The right shoulder and both arms remain uncovered. The cloth falls to the ankle, and is fastened with cinctures of cotton from which ten or more jingles of shells or hollow seeds often hang; on walking, the women produce a typical, happy sound. These Cinctures are indispensable for the pregnant woman, for thanks to them, the creature is formed in the maternal womb with a happy character and is a lover of harmony. The name of the dress of the Jîbaro woman is "Tarachi." It is not unusual to see Jîbaros who use loincloths made of the bark of "tamajuana", which they gather in abundance, beat, and dry. This cloth is closely woven and flexible.

25: Vigna--43 [5] (no date) 1945 Jivaro
116. 584

During their betrothal they are usually exceedingly sparing in external manifestations or affectionate words. The presents of the lover to his sweetheart consist of necklaces of glass beads or seeds, combs, cinctures, ornaments or cloth for her dress. The lover is generally recognized by a ring made of beadwork which he wears on one or all of the fingers of his hand. Frequently, when only a few years of age, the little girl already has a future husband chosen by her parents. The latter give their daughters to relatives, friends, or to valiant youths.

.25. Vigna--43-44 (no date) 1945 Jivaro
116, 582

They [KS: betrothed couple] must always belong to near or distant kinship or to the same tribe. The daughters of one tribe never marry with young boys or men of other tribes, especially [44] unknown tribes. In the recounting of their relatives and tribes, the Jîbaros are very skilful and have a tenacious memory; for them, it is a question of life and death.

25: Vigna--44 (no date) 1945 Jivaro
116, 585

When the young man asks the hand of the girl to whom he is already betrothed, the parents of the girl generally require the suitor to perform certain labors or to accomplish certain feats. The marriage ceremony is simple; the chief or oldest member of the tribe generally assists. As soon as they are married, they go off to hunt and remain in the mountain several days; they do not carry anything with them except fire. Only after the husband has demonstrated that he can establish a home and that he respects his wife, will he be able to carry her away from the home of his in-laws.

25. Vigna--44 [2] (no date) 1945 Jivaro
116, 593

The husband is absolute master of his wife. If he finds that she is unfaithful, he will punish her harshly and severely, inflicting wounds with the machete in her head or body.

25: Vigna--44 [3] (no date) 1945 Jivaro
116, 595

Generally, the Jíbaro does not content himself with one woman. The monogamous are rare. His next wives will be the sisters or cousins of the woman. Many times men have three, four and even five wives. Each one of them cares for her own garden, birds, hogs, bowls, hearth, bed, and children. The latter many times merit less attention than the pack of dogs which serve for hunting and are tied to the bed. It does not matter that the dogs make an infernal noise with their barking when anyone enters; the dog is indispensable to the Jíbaros.

25: Vigna--44 [4] (no date) 1945 Jivaro
116. 556, 593

It is easy to see that the wealth of the Jíbaro consists in the number of his women. The affection of the latter for their children is intense and touching. This is not always true of their affection for the husband. Instances in which the woman hates her husband and causes his death by poison are nor rare. The women are very clever in the handling of poisons. Many times the men themselves do not know the poisonous herbs, tubers or reeds as well as the women. There are cases in which the women have prepared a poisonous drink of which the effects appeared only some weeks or months after! They have sometimes hidden the fatal substance in their fingernails, and, mixing it with chicha have offered it to the stranger, acquaintance, or husband, thereby procuring the rapid or slow death of their victim; the rage, cunning and malevolence of the Jíbaro woman is beyond belief.

28: Vigna --44 [5]
116, 231, 222, 442

(no date) 1945 Jivaro

The Jíbaro women breed domestic birds, hogs, little monkeys, parrots, and even wild birds, with astonishing skill. They do not keep fruit or products of the earth in their house which is always painstakingly clean, but every day they go to the garden to obtain the necessities for the day.

25: Vigna--44-45 (no date) 1945 Jivaro
116, 226, 462

Fishing is carried out indiscriminately by men and women. With the crushed root of the barbasco they numb[45] the fish in the brooks or rivers. They are then gathered in a sort of mat which is placed a certain distance from the spot in which they have thrown the barbasco. The Jibaros are fond of fish and fishing constitutes a social event.

25: Vigna--45 (no date) 1945 Jivaro
116, 212

The Jíbaro does not know how to write; he sometimes draws signs and simple lines in the little reeds that he puts in the lobes of his ears, and on the oars of his canoe. He skillfully weaves the threads in pleasing designs in his fabrics; he is likewise skillful in the combs that he works with pieces of very fine arrows.

25: Vigna--45 [2] (no date) 1945 Jivaro
116, 481, 501

In the water, the Jibaro who is a perfect fish, braves the swiftest currents of the rivers of the eastern Amazon; he has been accustomed to swim with skill and rapidity from childhood. In order to ford the large rivers he uses a boat of wood carved from the trunk of a resistant tree. He calls this boat "canoa", and when he has completed it, before launching it in the river he will take care of the finish by means of fire, engraving on the external walls symmetrical lines and cabalistic drawings with the fire.

The arithmetic of the Jíbaros is poor. They count up to ten, because there are ten fingers. The word used for the numbers changes up to five; from six on they repeat the ordinatives with a suffix: "mey." When they wish to indicate the number twenty, they place the fingers of both hands near the feet (which are always bare). After the number twenty, all quantity is indicated with the word "Untsuri" (many).

25. Vigna--45 [4] (no date) 1945 Jivaro
116, 805

They are not acquainted with the calendar. They are not accustomed to enumerate the years nor their age. They note the change of the year through the flowering of the chonta, and they indicate the years by the word "Uvi", which means chonta. The months and days of the week do not have individual names. They count the days by the nights: "so much sleeping"; that is: after so many nights. In order to know how many days they must wait before an event, they accumulate some pebbles or some grains of corn or peas. Months are counted by moons, and in the full moon they generally perform vengeances and killings which are always treacherous and perfidious.

25. Vigna-45-46 (no date) 1945 Jivaro
116, 521, 574

The social obligations of the Jívaros are curious. On visits of courtesy or friendship, the visitor, even though he may be the father of the owner of the house, waits in silence near the door, until his host finishes his tasks, his conversation with another, his meal or his toilet. When the host deems it opportune, he addresses the visitor. The latter, on the alert and with his hand near his mouth, spitting on the floor at intervals, does not give greetings; he only tells him that he has come. And he repeats each expression two, three and even four times. The host accompanies with monosyllables of approbation, or by repeating the last word. After the speech, the host repeats the same speech with some comments; thus, the [46] conversation sometimes lasts whole hours. When there are many visitors, while one speaks, the others keep silent and remain in a file along the wall of the house, awaiting their turn for conversation with the host. One can imagine the thankless task which is imposed upon the latter when he is visited by many friends. Many times they become hoarse and aphonic from so much talking. Only at the end of the conversation does the master of the house order one of his women to serve chicha to the visitor; the cups of chicha are offered again and again until the guest says: enough. It is a dangerous thing to refuse chicha.

25: Vigna--46 (no date) 1945 Jivaro
116, 521

The "official" conversation between two Jîbaros who for the first time are talking or communicating things of transcendency, is exceedingly picturesque and typical. In these conversations, the pantomime, the tone of voice, the words and monosyllables that they use, have a special importance and finality. It is not easy to imitate these conversations and only the men can do it with perfection. If they do not wish to be understood in the solemn conversations, the words that they use will have special inflections and apocopes. The Jîbaro women never converse with the ceremonial of the men, but in a familiar form.

25: Vigna--46[2] (no date) 1945 Jivaro
116, 437

Among the Jíbaros, commerce as such does not exist. They do not use money among themselves; they have learned the use of this from the whites. Among themselves they use barter or exchange of things. The Jíbaro is exceedingly rich, for he lacks nothing; his necessitites are very limited.

25: Vigna --46 [3] (no date) 1945 Jivaro
116, 177, 609, 153

The relations of the Jîbaros with white people are characterized by friendship and opportunism. They admire the white civilization and imitate whatever appears suitable to them. It is a pity that they generally admire the vices and not the virtues. Through his contact with white civilization the Jîbaro has learned to lie, to intoxicate himself with liquor and to steal.

The work of the Catholic and Christian Missionaries among them proceeds slowly, and the Catholic Missionaries have chosen by preference to dedicate themselves to the education and evangelization of the new generations.

25. Vigna--46[4] (no date) 1945 Jivaro
116, 183

The respect that the Jíbaro has for another's property and for sincerity, has already been mentioned. The Jíbaro never speaks in a low voice. He has nothing that he can or must hide from the others. Frequently he expresses even his most intimate thoughts in a loud voice. It is a shameful thing for the Jíbaro to be surprised in a lie or in the theft of another's property; the change of this conscience in the Jíbaro is due to contact with white people or to an access of passion or anger.

25: Vigna--46-47 (no date) 1945 Jivaro
116, 291, 183

Personal modesty is generally great in both men and women. The boy, until puberty, goes about nude in and out of the house; the girl, from a tender age always wears the "tarachi." The man is reserved in his actions, and of very few words; the [47] woman has great modesty in her department, but almost none in her manner of speaking.

25: Vigna--47 (no date) 1945 Jivaro
116, 847, 826

From trustworthy evidence that we possess, we are tempted to say that deformed children (very rare among them) and those unable to face life, disappear among them by custom. The midwives are generally the poorest advisers for the women, in regard to maternity. They know herbs, and serve infusions to check menstruation or to cause abortion.

25: Vigna--47 [2] (no date) 1945 Jivaro
116, 152

The Jíbaros, who are truly savages, sacrifice all on the altar of the god of their stomach or on the altar of their passions. King of the forest and absolute master of his liberty, the Jíbaro does not know restraints of law or of any authority.

25: Vigna--47[3] (no date) 1945 Jivaro
116, 721

Vengeance which is hereditary is sacred law for the Jibaro. Once the vengeance is organized and prepared, the Jibaro calls together many members of his family or friends to accompany him on his task. While their courage is exalted by means of abundant libations of chicha or by violent provocative discourses, they organize the preparations which are always secret and scrupulously detailed. The action which follows is always violent and treacherous. It is a curious phenomenon that the Jibaro who has no secrets, knows how to conceal his projects of vengeance.

25: Vigna--47[4] (no date) 1945 Jivaro
116, 727

Once the enemy is overcome, they quickly return to the houses where they drink chicha in abundance. If vengeance is complete, the victim will lose his head under the knife of the avenger. This trophy is carried with great huzza to the house of the hero; the women will then empty out the cranium and reduce it to the size of a fist; the mouth is sewn with thick hemp. When the head, which is called "Tzantza" is thoroughly dry, great feasts are arranged for a not too distant period in honor of the hero. Friends and acquaintances from distant regions are invited to this fiesta, and eating and drinking goes on for whole days.

It is noteworthy that the old men who are not able to participate in these reprisals, encourage and cheer the young to proceed with valor and ardor in vengeance.

25. Vigna--47[5] (no date) 1945 Jivaro
116, 527

The Jîbaro has many occasions for fiesta in the family: a good hunting or fishing, the birth of an infant, marriage, etc. are all motives for having feasts. The principal ceremonial fiestas for the Jîbaro are: the Tobacco, the Yuca, and the macabre fiesta of the Tzantza, the greatest celebration of all. When they do not have a tzantza of a man, they will make a fiesta with that of a special monkey, which causes much preoccupation.

25: Vigna--47-48 (no date) 1945 Jivaro
116, 152

At first sight it appears that [48] the Jíbaro suffers pain and death with stoicism; and while it is true that he is courageous in sickness or any ailment, he is very much affected by moral pain.

25. Vigna--48 (no date) 1945 Jivaro
116, 152, 764

When a child dies, a sentiment approximating madness takes possession of the mother; she pulls her hair and very nearly tears it out by the roots. I have assisted in a case of maternal pain caused by the death of a son, in which desperation was so acute that she would have hanged herself had she not been stopped. With hair covering her face, she cries, shrieks and screams with a grief that is moving.

25: Vigna--48[2] (no date) 1945 Jivaro
116, 533, 764

The song that the Jíbaros use as an expression of sorrow, is intoned to the only musical motif that they know: the chant of the witch when he cures the sick. While crying, they evoke the figure of the deceased and the ancestors with so much love and such tender appellatives that they draw tears. During the inflection of the voice, in the weeping, they repeat rhythmically the vowels: a, e, i, o, u.

25: Vigna--48 [3] (no date) 1945 Jivaro
116, 765

When the first husband dies, the wife, as a sign of mourning, cuts off her hair completely; if the deceased is the second husband, the hair is cut to the nape of the neck. The men also, by custom, cut a little off the ends of their braids.

They cry for several days over the grave. The weeping almost assumes the solemnity of a rite, and relatives often are invited. For a certain period of time, various foods are placed over the grave: chicha, meat, banana, yuca, etc. When the time has passed, the woman, recollecting her dead may, at any unexpected moment, weep copiously.

25. Vigna--48[4] (no date) 1945 Jivaro
116. 764

If the deceased is the master of the house, the grave is dug in the center of the house near the principal log which sustains the roof. Once the deceased is interred, the dwelling is abandoned, and the dead is left in peace. All the objects that belonged to him are left hanging from the log near his grave.

The grave generally is a meter in depth. The cadaver is wrapped in his itipi or tarachi and in the other clothing that belonged to him and placed in the grave. He is tied with strips of cloth, cinctures, or reeds. If it is possible, he is wrapped either in pierced bamboo reeds, or he is put in pieces of old canoe. This is sealed hermetically by plugging the cracks with beeswax.

25. Vigna--48-49 (no date) 1945 Jivaro
116, 764

If, before dying, the deceased has given orders that they do not inter him, they prepare a sort of catafalque on which they place the primitive casket. Then, immediately, they abandon the house. If the oral testament of the deceased requires it, he will be interred in a sitting position with his face towards the entrance of the house - as if he were still guarding his habitation. There are cases in which the dying have given orders that they do not be interred nor put [49] in coffins. In this case, the cadaver is fastened to the principal log of the house in a sitting position on a bed that is like his own bed. They light a fire at his feet and watch periodically that it does not die out. The living then leave this newly-formed cemetery. It happens that the cadavers which are preserved in this manner mummify. They resist rough weather until the day that the roof of the house is destroyed and humidity accelerates the process of putrefaction.

25: Vigna--49 (no date) 1945 Jivaro
116, 768

The Jibaro has no need of making a will. He leaves few things on this earth, and all of them are of slight importance. The earth belongs to all; the house is subject to rapid deterioration; the gardens belong to the women, the sons will each one think for himself; the women will be carried away by the most immediate relatives who adduce inalienable rights over them. It is not unusual for fights and wars to arise over a widow. No one talks of the dead in conversation with strangers.

25. Vigna--49 [2] (no date) 1945 Jivaro
116, 766

If the deceased is very young, he is placed in a bowl of clay and interred near the beds of his parents, at some few centimeters depth.